



Benzaiten, the Japanese goddess of music.

Music in Japan, Music in India: Relationships and Potentialities

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The past couple of centuries have seen a drastic reduction in the diversity of local cultures as Westernization has circled the globe. While isolationism can freeze culture in a state of atrophy, an opposite tendency at present in Asia—that of bypassing the opportunity to have productive cultural intercourse with related traditions, to instead pursue a course of integration with Western trends—threatens to cut off forever the fount of creative and practical innovations of the world's oldest and deepest cultures.

The ten-year period of 1988 to 1997 has been designated by Unesco as the World Decade for Cultural Development. It must not be misinterpreted as a decade in which to 'develop' further by trying to squeeze the entire global community into the confines of a single cultural definition, but rather should be a decade in which we witness the continued development of cultures in ways which enhance their own stability and means of creative expression among their own peoples while maintaining cultural integrity and the ability to interact meaningfully with related cultures in a process of gradual cultural evolution.

The Indo-Japanese connection—which has brought Buddhism, Zen, Hindu gods and goddesses, the *kana* script of the Japanese language, rice and curry, and the most significant musical features to Japanese culture—is the departure point of this study, the immediate objective being to highlight

selected points of focus in indigenous Indian and Japanese musics upon which potentially significant interpretation and interaction could proceed within the world of Asian music.

In addition to exposing Indian and Japanese audiences to brief examples of each other's performing arts—as in the events of Japan Month (Oct.–Nov. 1987) in India, and the Festival of India (April–Nov. 1988) in Japan—efforts can and should be made to expose the remarkable affinity that runs through the foundations of expression in these two seemingly diverse cultures lying at opposite ends of Asia. Cultural interaction between these two most vital inheritors of the Oriental muses should far exceed in scope and depth any efforts at East-West cultural encounters—such as presenting India or Japan as an exotic, other-worldly curiosity to Western audiences whose languages, customs, social, religious and philosophical values, and performing arts have relatively so little in common with what lies at the core of both Indian and Japanese traditions. Artists and scholars in India, Japan, and other nations of Asia could be inspired and informed by viewing their own respective music in relation to the musics of other Asian nations.

Energetic but often ill-founded attempts at East-West fusion in the arts, along with excessive enthusiasm for the application of Western principles and technology in nearly all aspects of Asian society, threatens to remove from the realm of possibility the most meaningful cultural activity yet seen in Asia—the conscious and wilful sharing of concepts, techniques and objectives based solely upon those elements in Asian art which in themselves display a high degree of sophistication and expressive content, independent of classification or analysis in terms of Western science or aesthetics.

Three brief hypotheses may help to substantiate the need for cross-cultural music studies carried out by and for Asians, and from which further coherent development within Asia of Asian musical arts based on shared principles can be considered:

1. A music must be approachable and understandable within its own culture, for the sake of both vitality and continuity from generation to generation. According to Bharata, the gods urged Lord Brahma to create a fifth Veda, one which would be accessible to even the lowest class, and in response Brahma fashioned Nāṭya Veda (the Veda of the performing arts). However, in contrast to music in the Western world, where development of clarity in terms, notation, and instructional methods has gradually brought together the peoples of many nations in its circle of enthusiasts, music in many Asian cultures has often even found itself being used to divide and

exclude within its own culture.

2. All art music is acculturated music. Tradition does not imply stasis, and all living music is somehow changing. The vitality of music is evidenced by additions and revisions made by succeeding generations within the cultural group. No tradition has been free of all outside influence in the establishment of its principles and/or expansion of its material, styles and technique.

3. Meaningful, 'safe' interaction is both desirable and necessary. The study of music should aim at the discovery of practical knowledge, of principles and their application. Comparative studies can yield clues as to what can or cannot be reasonably attempted, and as change will in any case be part of any living tradition, appropriate attempts not undertaken will leave much room for unharmonious influences to produce disarray. Random experimentation (as often characterizes so-called 'East-West fusion' attempts) is rash; on the other hand, unconditional conservatism is equivalent to neglect. The interaction of compatible elements should be encouraged as a means to guided rather than haphazard evolution.

Japanese music appears quite insignificant when viewed through the theory and notation of Western music, much as the nature and utility of the Hindi language may be obscured by using English grammar and vocabulary to explain it. The nature and expressive potential of Japanese music is however, strikingly evident when viewed through Indian musical terms.

Before examining in detail specific features of Indian and Japanese musical practice which seem to connect the two traditions, it will be helpful to briefly note and relate to this study seven general factors which influence the evolution and effect of music in a culture. Many of these will be further examined in succeeding pages.

1. Acoustics (here, in the sense of timbre, vice mathematical ratios): The natural and man-made surroundings of the Indian musician and his Japanese counterpart differ significantly. The 'hard' interiors of stone, brick and cement that one finds in India, in combination with the predominantly low humidity, ensures a loud, long resonance with some echo effect. In Japan, however, the 'soft' surroundings of wood and *tatami* (woven straw floor panels), along with the relatively high humidity, results in a softer, shorter sound with no echo effect. One can note that this marked difference in sound environment does not limit the sharing of tonal material (modes, melody, etc.), but rather allows such material to be rendered to different acoustic effect.

The use of metal in the construction of instruments of Indian classical music—for example the steel strings and frets of the Sitar and the nickel neck of the Sarod—contrasts greatly with the physical properties of instruments used in Japanese classical music. Silk, gut, and nylon strings are used, with no indigenous instrument incorporating metal in its construction. The hollow body of the zither *koto* (of paulownia wood) and the body and neck of the lutes *shamisen* and *biwa* (plucked) and *kōkyū* (bowed) are made solely of wood.

2. Mathematics (“Music is an unconscious art of calculation”—Leibnitz): In both India and Japan, rhythm is derived and used through an additive process. *Vibhāg* of differing numbers of a *matra* (e.g. $5 + 2 + 3 + 4$ in *tāla* Dhamār) can make up the rhythm cycle, and in Japan, rhythm cycles in *noh* dramatic music and *hayashi* ensembles are made up of sections of specified numbers of beats (each with its given *bol*, as in *Tablā* or *Mridanga tāla*). The *danmono* compositions of *koto* music are comprised of *dan* (longer sections, or movements) of equal numbers of beats.

Conversely, the Indian mode or *rāga* is derived by subtractive means—from a seven-tone (*sampurna*) *mela* or *thāt* to a *rāga* of less than seven scale steps (*shāḍav* and *audav*). The four pentatonic (*audav*) scales forming the basis of Japanese melody all appear to be likewise subtractively derived from heptatonic (*Sampurna*) scales. (This we shall examine in detail later.)

The opposite orientation in both melody and rhythm is found in Western music, where rhythm (metre) is seen as measures of evenly divided time in which the beat is further subdivided, and melody is built up in composition by adding tones from outside the diatonic scale of the key in which the piece is composed (e.g., the use of chromaticism, the sharpened fourth of the secondary dominant, etc.)

3. Psychology (memory, sensitivity, creative/interpretative responses): In Asian modal music (e.g., melody in Indian and Japanese classical musics), the right (emotional) side of the brain has been found to be the most active in musical activity, while Western music involves the opposite (rational) side of the brain in correlating transitory changes in tonality (chord progression, modulation to different keys, etc.) through reflexive exercise of reason.

Tolerance for (and appreciation of) microtones is also common in the ear of a listener raised on modality vice tonality. As recently as 1983, a prominent Japanese composer noted that the Japanese ear prefers the “narrow semitone” (e.g., *ati-komal rishabh*) over the semitone given by the piano¹, but one should note with concern that, at present, children and

youth in both Japan and India are being rapidly and unconsciously conditioned by quite different music in their surroundings (e.g., all types of tonality-based Western music in the various media of Japan, and in India the 'light music' of cinema, radio, and television, all of which feature increasingly more keyboard, guitar, and electronic sounds). Such influences result in the tendency to accept or reject melody on the basis of whether or not it fits into the temperament scheme of Western musical intervals. Coherent creativity and aesthetic experience is possible only in conjunction with musical textures and styles in which genuine sensitivity is shared by the artiste and listener, and the loss of sensitivity for mode (*rāga* or *senpō*) and microtone among Asian audiences is a serious and real threat to the musical integrity of Asian countries, and to the cultural ecology of the world.

4. Aesthetics (the work and its value): A work of musical art has been produced and handled quite differently in the various parts of the world. Generally, in the West, both form and style have been replaced or superseded in successive periods—monophony being replaced by polyphony, polyphony by homophony, etc.—and new compositions rather than variations of existing material have been the norm. In India, on the other hand, the primary style (*rāga* as the basis of art music) has been retained. In Japan, both form and style (and individual compositions) have been retained—*gagaku*, of course, most conservatively—and with each successively emerging form and style showing little change in either performance style or repertory. *Koto* music of recent decades is a notable exception, as music for this among all Japanese instruments has been most influenced by the pervasive presence of Western music in Japan over the past century.

In summary, the tendency over the past centuries has been: replacement of form/style/texture and of compositions in succeeding periods in the West; retention of form/style/texture (*ālāp* + *bandish* with improvisatory development) and replacement of composition in India; retention of form/style/texture and composition in Japan.

In both India and Japan, it seems, the work comes into existence without being consciously moulded into form. According to Japanese *haiku* poet Basho, the poem 'becomes' from a mind that is prepared, rather than being 'made' by an individual willing it and making it. A *rāga* is likewise brought to life in performance by a contemplative rather than manipulative approach, for the *rāga* itself already exists and must only be brought to bear on the performance.

While Western music has come to highlight instrumental forms, both India and Japan have the human voice at the centre of their traditions.

Although this century has seen some growth of independent instrumental music in both cultures (e.g., the innovations of Ustad Allauddin Khan in India, the compositions of Miyagi Michio in Japan), the Indian lyrical orientation (the voice in song and dance) and the Japanese narrative orientation (the voice in story-telling and dramatic music, such as in *noh*, *bunraku*, and *kabuki*) are most influential in their respective music cultures.

Another shared principle in Asian aesthetics is the frequent expression of universal emotions through the medium of male/female opposites. In the all-male cast of *kathākali* and *kabuki*, and the all-female cast in China's Shanghai opera, roles and texts for both sexes are traditionally played and sung by performers of one sex only. We find the authoress speaking as a man in *The Tale of Genji*, Japan's most renowned literary work (Murasaki Shikibu writing through the eyes of Prince Genji about the hearts of the court women), and in Hindustani music the male poet and vocalist deals with the affairs of the women's heart (e.g., in the many *khyāls* and *thumrīs* which are written and sung by men from the point of view of the women).

5. History: Indian music found its way into Japan via China, South-east Asia and Korea. An event of particular significance was the arrival of the mode known at present as Bhairavi as a mode of *gagaku* compositions from the Changan court (e.g., '*Bairo*' and '*Etenraku*'), and the later emergence of the most important scale of Japan (*In onkai*, to be examined later) from that mode.

Development of indigenous forms that followed in Japan (Buddhist chants; narrative and stage music, etc.) became closely bound to *gharana*-like guilds (*ryūha*), with almost no attention given to development of a coherent music theory that could be widely applicable in use with the various instruments and types of music. The Meiji Reform of 1868 officially freed music from earlier restrictive practices (of the *ryūha*, etc.), making it legally more accessible to the people, but the sudden inrush of Western influences (including music) to newly opened Japan led to neglect of indigenous Japanese arts, a phenomenon which continues to this day. At present, 'music' equals Western music to the majority of the Japanese, and Japanese indigenous music is treated like an inscrutable foreign music in the Japanese educational system and society. Indian music educationists would find much food for thought in the recent history of music in Japan.

6. Philology (the sounds and symbols of communication): The three types of script, or written characters, used in Japanese have their origins in Chinese and Sanskrit. *Kanji* (Chinese ideograms) were adopted primarily due to the fact that the Chinese civilization was the first to make a

significant impact on the islands of Japan some 1500 years ago, although the Chinese and Japanese languages are phonetically as different, it appears, as two languages can be. The Japanese script known as *kana* (of two types, *hiragana* and *katakana*) is believed to have its origins in the Sanskrit script in which Buddhist scriptures, brought to Japan from China by the Japanese monk Kukai, were written. The concept of consonant plus vowel in a single written syllabic unit was apparently adopted from Sanskrit for use in the *kana* syllabary. The possibility of ending a syllable with a consonant (as is found in other Sanskrit-based scripts such as Devanagari, Bengali, Sinhalese, etc.) was not provided for in the Japanese syllabary, where 50 symbols serve to represent no more than 50 syllables, all ending in open vowel sounds. Spoken Japanese is, therefore, plagued by the existence of so many homonyms (same pronunciation, but different meanings); yet it is, on the other hand, a very rich language—being so full of verbal ambiguity in vocalization—for use in poetry and vocal music. This will later be examined in greater detail.

7. Sociology (the individual and patterns of collective behaviour): The fundamental principles influencing the functioning of the individual in a particular society appear to coexist, and thrive in a relation of balanced opposites to those principles which are at the centre of artistic expression within that society.

As the growth of individualism in Western civilization progressed, an 'equal and opposite reaction' in Western art—that of coordinated, connected elements subservient to a larger unit and objective—gained prominence. The interaction of individual lines in perspective on the canvas, and the specified role of each voice or instrument in the group interaction of pre-set musical tones appear to have attended the historical and stylistic development of Western arts over the past 500 years.

There has been a conspicuous emergence in this century of abstract expressionism in painting, poetry with neither regular metre nor rhyme scheme, and atonal music with great effort taken to deny the irrefutability of established conventions of tonality (and, indeed, the natural harmonic series!). One can sense that in these deliberate (and often desperate) attempts to break with tradition is implied the true reign of certain established aesthetic principles in the Western world. "Avoidance (of harmony in Schoenberg's twelve-tone row) is the admission of presence."²

Likewise and opposite in Asia, the growth of autonomy or individual orientation in artistic expression has paralleled in contrast the extremely other-conscious orientation of social and family relationships. The Hindu caste complex, the Confucian five cardinal relationships, the Japanese

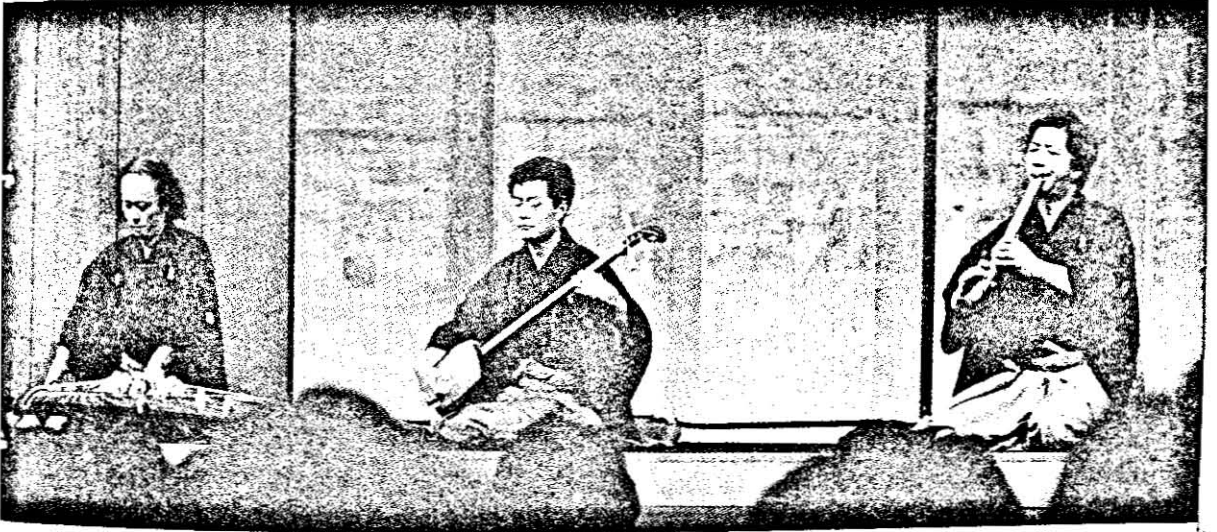
four-tier 'caste' system of *shi-no-ko-sho*, and the strong traditional Asian family, as well as elaborate means of placing a speaker within the social hierarchy of his/her language group (through use of honorific pronouns, male/female vocabulary, etc.) all combine to strictly order the individual within his/her society.

Artistic expression, however, is more often achieved without requiring overt coordination with other individuals. The single stroke as a complete composition in Japanese brush painting; the prominence of solo music forms in both India and Japan, in which one voice or instrument is totally in charge of melody; solo dancers in classical dance (Kathak, Odissi, *Bharatanatyam* in India, *Nihon buyo* in Japan); the emergence of so many individual sport and game activities like *judo*, *kendō* and *sumō* while the West continued to devise more and more team sports; the predominance of non-congregational religions (Hindu, Jain, Buddhist, Sikh, Shintō), where the single worshipper is free to come and go at will in temple and shrine—such individually oriented activities in Asia seem to counter-balance the autonomous self against a rank-and-role consciousness generally permeating societal and family relationships.

In Indian and Japanese musical practice, the ideal has been the solo performer or a small ensemble, with performers not constantly concerned

Dance performance (Nihon buyo)





Sankyoku performance: (from left) koto, shamisen, shakuhachi.

with coordination of different voice parts, and certainly not requiring a conductor's participation. Even in situations where many musicians may appear on stage together—such as in accompanying dance in India, or in performance of *nagauta* music for *kabuki* drama in Japan—the melodic instrumentalists and singers are most often playing and singing primarily the same melodic line or playing in turn, rather than simultaneously taking separate parts in a preconceived scheme of tonal organization.

Periodic departure from unison, resulting in the musical texture known as heterophony, is achieved in Indian music through the Sarangi or violin following the improvisation of the vocalist, with the imitation coming slightly after and not always identical to the melody sung. This type of heterophony is found in Japanese music when *koto*, *shamisen* and/or *shakuhachi* accompany the singer, and between two or three of these instruments when performing without a vocal line. One significant difference is that, while Indian heterophony results from the instrumentalist following the improvisation of the vocalist (or another instrument, in *jugalbandi*), heterophony in Japanese music at present is not spontaneous, as the passages that depart from unison for the separate instruments are notated and composed as such. Among such passages are *jawāb-sawāl* portions (termed *kakeai* in Japan) featuring repetition or near-repetition between two instruments (e.g., *koto* and *shakuhachi*).

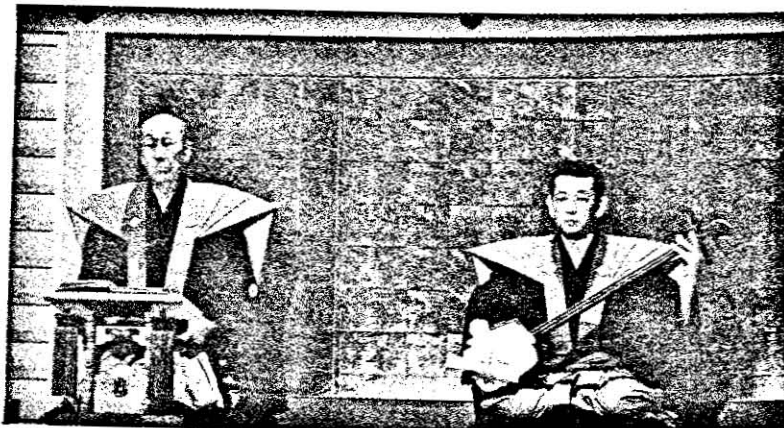
In *gidayu-bushi* (vocal plus *shamisen* performed in conjunction with the

puppet drama of *bunraku*), the highly individual expression of both the *tayu* (vocalist) and the *shamisen* player is maintained by alternating unison and heterophony (as in Hindustani vocal and *sarangi*) with *kakeai* and solo passages for each. The *tayū* (vocalist), incidentally, not only sings, but exhibits great vocal and non-verbal dexterity in providing dramatic accent and effects as the 'voice' of the puppets—laughing, weeping, giving exclamations of surprise, disgust, etc.

Next, it will be useful to examine several basic properties of Japanese music in relation to the two most influential cultural forces in Asia (India and China), bringing to light additional factors in the Indo-Japanese musical relationship by a survey of three categories—instruments, technique, and mode/melody.

1. Musical instruments, being concrete objects, are more easily observed and analyzed than either technique or the sounds produced through technique applied to any particular instrument. It is, however, on the basis of a quick glance at instruments that many people—Japanese and non-Japanese alike—prematurely conclude that Japanese music must be most closely akin to Chinese music. Much as in language—where only the physical shapes of the Japanese *kana* script have been borrowed in part from Chinese ideograms, while the essential concept of using written syllabic units (as in the *kana* syllabary which alone truly represents the system of sounds used in the Japanese language) had its origin in the Sanskrit script—Japanese musical instruments, many of which did in fact come to Japan via China between the sixth and tenth centuries A.D., are in

*Gidayu-bushi during bunraku (puppet drama):
tayū (vocalist), shamisen player.*



their present forms and application very different from Chinese instruments.

The *pipa* (plucked lute) of China has over the centuries in that culture come to have a higher number of low frets and taut strings, and is plucked rapidly by all fingers (with or without plectra) of the right hand in fast, even melodic passages. The Japanese *biwa* has, conversely, since its arrival from China some 1300 years ago, been modified and used in accordance with a much different expressive ideal. The strings have been reduced from five to four, and are quite loosely strung over a very few high frets to permit playing of wide *meend* (glissando). The *biwa* is played far more slowly and percussively than is the *pipa*, using a single large hand-held plectrum (*bachi*), and generally in free rhythm in accompaniment to narrative singing by the player.

The Japanese tendency to reduction is also evident in the *shakuhachi*, the Japanese vertical end-blown flute with five holes, which had been used as a six-hole flute in China.

2. Technique for both voice and instruments in Japan is decidedly different from that found in Chinese music, rather suggesting aesthetic ideals parallel with those of Indian music.

Chinese vocal music (e.g., in Chinese opera, small ensembles, folk songs) features relatively closed-throat, nasal voice production in a flat resonance cavity, with rapid high-pitch melodic motion predominating. On the other hand, the Japanese music voice (e.g., in the Buddhist chant, *noh* and other narrative drama, *koto* and *shamisen* music that include voice and folk song) issues from deeper in the throat through a rounder resonance cavity. The voice range employed is markedly lower than in Chinese music, and *vilambit* (slow tempo) elaboration is more prominent.

Instrumental technique in Japan tends to highlight tone quality distinctions. The use of differing tones for the same pitch (e.g., the *chi-no-meri* and the softer, more plaintive *u* in *shakuhachi* music; *do-on-i-gen*—literally 'same sound different string'—used to exploit the tone quality of different strings in *koto* and *shamisen* music); the use of the *bachi oto* (the sound of the heavy plectrum) in striking string and/or skin of *biwa* or *shamisen*; the many ways of striking, stretching, scraping and shaking the strings of the *koto*—many such distinctive techniques are crucial in the production of instrumental colour in Japanese music.

As *vilambit* (slow tempo) elaboration is so important in *ālāp* as well as in *vilambit khyāl* or *gat*, both voice and instruments are subject to much tone-quality modulation (*kāku*) in Indian music. *Sārangi* and flute (being most like the human voice in effect) are particularly versatile in producing



Koto playing position

tone-quality varieties. Regarding voice production itself, in comparison with Chinese singing, the 'round' quality of Japanese vocalization is much closer to the ideal of *akār* that is so fundamentally important in Indian classical vocal music.

3. Mode and melody are perhaps the most significant characteristics of oriental music, for they are both the immediate objective and the result of the application of technique to instrument or voice.

Japanese melody displays little resemblance to Chinese melody; in fact, modes and melodies heard in Japan suggest just the opposite in principle and effect of those featured in Chinese music.

The scales of Chinese music are based in theory on a principle of absolute pitch, with each dynasty of ancient China setting the standard pitch by designating one bell in the capital as the immutable tone, or *adhar shadaj*, of that era, and one set of bells as the standard scale to be maintained

throughout the kingdom. Japanese scales, however, have been developed in practice as being based on intervals relative to the fundamental tone chosen by the performer or composer (according to requirements of instrument range, etc.). This principle of relative pitch, which is also a distinguishing feature of Indian melody (where it has been exploited more systematically than in Japan), is very significant in determining the capacity and limitations of modal material (*mela/thāt* and *rāga*, and *senpō*), just as absolute pitch (the very antithesis of relative pitch) is itself the backbone of tonality as found in both Western and Chinese theory and practice.

The process whereby the note series was derived in Chinese music (as described in the writings of Leu Buhwei, third century B.C.) utilized pipes of differing lengths in yielding a chain of ascending fifths and descending fourths—more akin to the circle of fifths used to establish tonality relationships in Western music than to the process of locating pitches on a string as explained by Pandit Srinivas and Manjarikar. This produces the standard Chinese pentatonic (S R G P D) in the initial five steps of the process.

Therefore, the circle of fifths is at the base of tonal variety in both Chinese and Western music, while the relation to a tonic is at the base of tonal variety in both Indian and Japanese musics.

The standard Chinese scale is a neutral pentatonic (*audav* or five-tone scale with no semitones included). Comprising two differing tetrachords (*ang* in Hindustani music), and using the tones S R G P D (as in *rāga Bhūpālī*) with $\dot{M}$ (*tivra Ma*) sparingly used, it is clearly an *audav* (pentatonic) scale generated in the first five steps of forming the all-*tivra sampūrṇa* (heptatonic) scale (*Kalyān thāt* in Hindustani, Lydian scale in Greek and medieval Western music). Although the fundamental five tones (*wu sheng* in Chinese) of Chinese music make up a pentatonic scale, the two other tones (N and $\dot{M}$, which are the sixth and seventh tones generated in the Chinese *lǚ* system) are at times used as passing tones or for modal changes, and are called changing (*pien*) tones. The inclusion of N and $\dot{M}$ in the full parent scale of S R G $\dot{M}$ P D N $\dot{S}$ makes it an ascending scale—N being a leading tone to $\dot{S}$, and $\dot{M}$ to P.

This neutral pentatonic scale based on an all-*tivra* ascending parent scale is, furthermore, most often used in a series of leaps (e.g., G P D S R $\dot{S}$ R D $\dot{S}$ P P G D P S R-) rather than in scale-wise motion, which is prevalent in Indian and Japanese Melody.

The four scales forming the basis for Japanese melody are all pentatonic, with each being made up of two identical disjunct tetrachords (identical *purvāṅg* and *uttāraṅg*). These scales are particularly interesting when considered in terms of the scale theory of Hindustani music. Of the four

Japanese scales, the two which are most important (being most prominent, figuring in most types of Japanese music of both classical and folk categories) show strong kinship with the Bhairavi arrangement of intervals and tendencies in melodic motion.

The *In onkai* (*onkai* is 'musical scale' in Japanese, and *in* refers to the Taoist concept of *yin*—the female, dark, recessive principle of the *yin* and *yang* polarities of the Tao, which may be generally equated with the Shiva-Shakti concept) is by far the most prevalent scale in Japanese music. In Hindustani terms, it is an *audav* scale with the *swara* and interval arrangement found in *rāga* Gunkalī (which, although often classified as belonging to Bhairav *thāt*, could on the basis of *swara* used be seen to fit the description of a *janya audav rāga* of Bhairavi *thāt*). It is of a decidedly descending nature, with two semitones both leading downward to P (D→P) and S (R→S). The semitones—most notably, the interval between S and R—are actually played and sung as intervals of less than a semitone (*ati-komal*). The two *ang*—S R M and P D Ś—are both comprised of a (narrow) semitone plus a (slightly augmented) major third—two identical tetrachords. In practice, the scale often includes N in ascending motion, resulting in a *rāga*-like formula of S R M P N Ś (*āroha*)/Ś D P M R S (*avaroha*)—Bhairavi ascending, Gunkalī descending—which is called the *In senpō* (*In* mode). Substituting N for D in ascending motion results in further balancing melody in the two *angs*, for N S R is a reflection of M P D. The phrases N S R S and M P D P are often played one after the other (e.g., on *koto*, *shamisen* and *shakuhachi*), the effect being a *jawāb-sawāl* relation.

In Hindustani music, the same ideal of balancing melody in the two tetrachords is evident in many of the most popular *rāgas*. Yaman balances N R G with its counterpart M D N in *uttarang*; likewise, in Pūriyā-Dhanāshri, N R G is balanced with M D N, N R S with M D P. Bhairav with S R G M and P D N Ś, and Bhairavi with S R G M and P D N Ś both display this internal balance, as also Kāfī and Bilāwal *thāt* and *rāgas*. *Rāgas* with such evenly balanced *purvang* and *uttarang* can be said to form the core of the Hindustani classical musician's *rāga* repertory.

The Japanese *In onkai* and *In senpō*, both with two descending leading tones, maintain the *in* (*yin*) mood of introversion, recessive and cold. One often hears from Japanese youth that this pervasive *in* mood in traditional Japanese melody is too dominating, and imparts to all traditional music a depressing aura. This situation will be considered in the concluding section.

The classification scheme found in the *rāga-rāginī* system may be useful in comparing the nature of descending modes (tending to feature downward melodic motion, especially into Sa) in Indian music theory with that of the Japanese *In* scale and mode. In the prominent Someshwar (Shiv) *mat*

(doctrine), with six *ragas*, and six *raginis* for each *raga*, each of the six principal *rāgas* is associated with one of the six seasons—summer, monsoon, autumn, *hem*, winter, and spring. The winter *rāga* is Bhairav—with two descending leading tones R and Ḍ (both being *ati-komal*, as in the Japanese *In* mode) and a *chalan* emphasizing descending motion (e.g., G M D P and M R S). The predominant mood is quite 'heavy', introspective.

The *rāginis* of *raga* Bhairav also display the two descending leading tones R and D, as well as melodic motion which clearly shows a tendency to move downward in completion of melodic phrases. The first of the *raginis* is Bhairavī, the *chalan* of which highlights pathos through the R S and Ḍ P relationship (e.g., in N S G M D—P or D N S R S). It is interesting to note that the pure Bhairavi (of strictly all *komal swaras*, except for the *achal swara*, or unalterable tones, of S and P) contains much to suggest its affinity with the Japanese *In* mode. (and, conversely, its total contrast with the all-*tivra* 'parent scale' of the Chinese pentatonic scale). With G̣ (absent in the *In* mode) occupying a least prominent place in performance of *rāga* Bhairavi, and phrases such as N S R S and M P D P finding frequent use, the effect of Bhairavī melody is curiously similar to that of prominent *gagaku* (Japanese court music brought from China during the sixth to eighth centuries A.D.). The *bugaku* (court dance) composition '*Bairo*' and other melodies which came from India *via* China (and have since then disappeared from Chinese music) have been most influential in forming the Japanese modal and melodic character, pointing to both historical and aesthetic relativity with Bhairav and Bhairavi.

The other *ragini* of Bhairav (winter) in *Someshwar mat* are *Todī* (with frequent use of R G R S and marked prominence of R and D indicating a basically descending nature); *Ramkali* (with D as *vadi* and R as *samvadi*, and M P D—N D—P and G M R S emphasizing downward motion into S and P); *Gunkali* (itself displaying the identical *swara* arrangement as the Japanese *In* scale, and a decidedly 'heavy' *rāga* of introspective nature, apparently producing a similar effect in Indian listeners as does the *In* scale in Japanese listeners); and the two rare *rāgas* *Bangali* and *Saindhavi*.

It can be noted that Japanese *haiku* (poetry) is also classified into six seasonal categories—New Year, spring, summer, autumn, winter, and non-specified. Correlations in *rasa/bhava* perception and technical details relating to melody in India and poetry in Japan could be an interesting topic of study.

The second scale of Japanese melody is known as the *Yo* (*yang*, or the male, bright, extroverted half of the Taoist *yin/yang* polarities) *onkai*, or as the *Minyō onkai* (folk song scale), for it is often heard in the melodies of folk music as well as in classical music. Being another pentatonic scale

formed of two identical tetrachords (*anga*) S G M and P N S (minor third plus whole tone), it is quite different in effect from the *In onkai*, for it is an anahemitonic pentatonic scale (*audav*, with no semitone intervals). Its equivalent in Hindustani music is *rāga* Dhani. The five holes of the Japanese flute *shakuhachi* when uncovered in succession yield this scale, and the prominence of this scale in folk songs of the north-eastern half of Japan (while the *In onkai* is more evident in folk songs of the south-western part, especially the musically important island of Kyūshū) seems to have helped bring this scale into wide use in classical music. One instance was the innovative combination of the *In senpō* (which, having come out of the *gagaku* repertory, was sometimes termed the *gagaku* mode) with the popular *Yo* scale, yielding a composite mode, just as the Hindustani *rāga* Yaman is said to have been formed from a Persian *maqam* and *rāga* Hindol, and *rāga* Puriyā-Dhanashri is a combination of two different *rāgang* *rāgas*. Yoshizawa Kengyo devised this composite mode, known in *koto* music as *Kokinjoshi*, and produced five 19th-century compositions for *koto* and voice—the very popular ‘*Chidori no Kyoku*’ and four seasonal pieces.

The *Yō* (*Min'yō*) scale is also sometimes found with its tonic (*Sa*) shifted *murchhana*-style to form the scale S R M P N S (the scale of *Sārang*). Here the two tetrachords (*purvang* and *uttarang*) display mirror-image symmetry—S R M (whole tone plus minor third) is in the *uttarang* P N S (minor third plus whole tone).

The other two scales of Japanese music do not appear as often or in such wide application as do the *In* and *Yō* scales. The *Ritsu* scale, with the *swara* arrangement S R M P D Ś (as in *rāga* Durgā) being two identical tetrachords of whole tone plus minor third, is generally found only in *gagaku* and *shomyō*. The last of the four Japanese pentatonic scales, the *Ryūkyū* scale, is also a combination of two identical tetrachords—S G M and P N Ś (like *rāga* Tilang, two *angas* of major third plus semitone). A clearly ascending scale (N to Ś), it is quite atypical of Japanese melody, and is found only in the southernmost island Okinawa, to which it appears to have come by sea from southern islands, perhaps Indonesia (the pentatonic *pelog* scale of Indonesian *gamelan* is similar in interval arrangement and effect).

It is interesting to note that of the four possible anahemitonic pentatonic scales containing *Pa* (i.e., excepting S G M D N Ś of Mālkauns), three are found in Japanese music—the *Yo* scale S G M P N Ś and its other form S R M P N Ś, and the *Ritsu* scale S R M P D Ś—while the only one not in use in Japanese music is the S R G P D Ś, the only one in wide use in Chinese music.

As noted earlier, the Chinese pentatonic scale is formed of the first five

tones of the harmonic series, and based on a progression of fifths ($S \rightarrow P \rightarrow R \rightarrow D \rightarrow G$), which is also the basis of tonality in Western music (key signatures, chord progressions, etc.). This indicates that while melody in both Japan and India is conceived of as linear ('horizontal') phenomena, melody in both China and the West exists in a state of dependence on 'vertical' harmonic relationships.

Also, the four tetrachords (*angas*) of Japanese scales $S R M$, $S R \bar{M}$, $S G M$ and $S G \bar{M}$ —together represent every possibility of *anga* variety in which the S is treated as immutable and the M (natural fourth) is used. In each of these is also found one interval of a third. The Chinese pentatonic, however, has differing *purvāṅg* and *uttarāṅg* components, and apparently bears relation to the tetrachord $S R G \bar{M}$ (including the sharpened fourth, or *tīra Ma*, and using three successive whole tones with no leap of a third).

As the four Japanese scales are examples of the four basic *angas* which are recognized as the basis of *rāga* generation from a *mela* made up of two *angas* in disjunct combination (as explained in the pre-Bhatkhande 32-*thāt* Hindustani system), Japanese musicians could readily expand their understanding of principles of generating modes from tetrachord theory if they were introduced to Indian ways of perceiving scale possibilities (e.g., the 32-*thāt* system). Furthermore, possibilities of other modes compatible with Japanese instruments and expressive desires could be realized if methods of combining dissimilar tetrachords, substituting $\bar{M}$ for M , etc. could be explored in Japan.

The modes and melodies of Japanese music can be significantly appreciated through Indian scale and melody concepts; likewise, to some degree, through the tetrachord theory of the Creek period, which was based on pairs of four descending tones (e.g., $S N D P$ and $M G R S$ of the Phrygian mode, equivalent to the Bhairavi scale). In succeeding eras, the East-West dichotomy became clearly evident as Western music developed through the medieval hexachord theory of Guido de Arezzo (based on pairs of three tones—*ut*, *re*, *mi* + *fa*, *so*, *la*—each forming a major third, and in combination a major sixth), and went on to become increasingly less relevant to concepts of tetrachord and scale /mode (e.g., *mela/rāga*).

As previously noted, the subtractive principle in scale formation is an important characteristic shared by Indian and Japanese musics. The 'reduction' tendency is manifest variously in Japanese music and other arts. A few examples, with reference to India and China, follow.

This principle is evident in the reduction in number of strings (from five to four) and frets (to four, or three) in the Japanese *biwa* following its arrival from China; of holes in the end-blown flute *shakuhachi* (from six to five); of the number of techniques specified in zither playing (there are

many more for the Chinese *zheng* than for the Japanese *koto*); and, perhaps most strikingly, in the reduced size of the performance unit from the large orchestra of the imported *gagaku*—which has meanwhile evolved into a larger orchestra in China—through the smaller *hayashi* ensemble of *noh* to the small unit of *sankyoku* (three instruments: *koto*, *shamisen*, and *kokyū* or *shakuhachi*). Particularly important in Japanese music is the solo form, such as in narrative *biwa* or *shamisen*, music or lyrical *koto* music, as well as in performance of *shakuhachi* music, which is nearly all solo and in free rhythm.

The extraction of five tones from seven, which attended the evolution of the Japanese scales from origins in *gagaku* compositions (e.g. 'Bairo' and 'Etenraku'), occurred through the emergence of *saibara* and *imayo* (vocal music based on *gagaku* compositions), *shōmyō* (Buddhist liturgical chant), *katari-mono* (narrative music, much of it making up the musical repertory of *bunraku* and *kabuki* theatre), and finally *hōgaku* (music for *koto*, *shamisen*, *kokyū* and/or *shakuhachi*, often with voice). In the millennium which encompassed these developments, a progression of taking the music ever further from court and ritual and deeper into the secular world can also be noted.

The limitation of the number of scale degrees is the process whereby a large number of *rāgas* are derived from a parent scale in Indian music theory. The progression from a larger number to smaller number of units is itself the basis of variety in Indian music—from 22 *shrutis* are derived 12 *swaras*, from 12 *swaras* are designated seven scale degrees (*mela/that* and *janaka rāgas*, and from these seven tones issue the many varieties of combinations of seven, six, and five *swaras* which make up the *janya rāgas*).

We can also note that while the tendency in Western music has been to gradually expand the material in virtually every direction—increasing the number of tones used for dissonance, modulation, etc. in compositional practice; the number of instruments used in performance simultaneously; the number of sections or movements comprising a compositional form; etc.—in India the tendency has been in an opposite direction, where the *dhātu of bandish* (sections of composition) followed a reduction principle from four (i.e., *sthāyī*, *antarā*, *sanchārī*, *ābhog*) to two (*sthāyī* and *antarā*). The most popular forms in Hindustani vocal music—*khyāl* and *thumrī* (and even *dhrupad*, as performed today by many of its exponents)—receive exposition based on only two stages of *bandish*.

The same principle has marked the development of indigenous Japanese poetry, as early importation of lengthy Chinese poetic forms was followed by a gradual 'streamlining' process. The early *waka* (a Japanese poem written in Chinese characters) was formed of five lines—of 5+7+5+7+7

syllables respectively, totalling 31 syllables—which was divided into two sections—*kami-no-ku* (comparable to *sthāyi* in India) of 5+7+5 syllables, and *shimo-no-ku* (*antarā*) of 7+7 syllables. Finally, the *shimo-no-ku* was dropped, and the *kami-no-ku* (of a total of 17 syllables) became the form of expression for the highest (and most compact) culmination of refined Japanese poetry, the *haiku*.

The role of this 'divide and reduce' principle in both India and Japan seems to have been extremely beneficial in the evolution of expressive means, for these two arts—music in India, and poetry in Japan—have achieved such levels of refinement and appeal as to warrant regard as the cultural products most representative of the genius of the two respective cultures.

The preceding brief discussion of Japanese instruments, technique, and scale/mode examined a few principles underlying the theory and practice of Indian, Japanese, Chinese, and Western musical art. We may now proceed to further relate Japanese music with Indian music by considering seven features uniting the two traditions in principle and practice, beginning again with a discussion of instruments.

1. Instruments: In both Indian and Japanese musics, sound production and elaboration on musical instruments are directly controlled by the player, as no mechanical valves or keys are employed. Additionally, all of these instruments have been developed to facilitate playing of modal music and, conversely, are not suitable for use with chord progressions, modulation, and other features of Western tonality.

Tuned drum heads (e.g., *Tablā*, *kotsuzumi*); long duration of resonance (e.g., in plucked *koto* with long strings and large, hollow body, and through use of sympathetic strings in Indian string instruments); adjustable pitch capacity to fit the mode and its requirements for microtones or *shrutis* (e.g., the movable tuning bridges *ji* of *koto*, and the movable frets of the Sitar); the presence of *jawari* (called *sawari* in Japan) as a rich blend of overtones to support the feel of modality (e.g., in the *Tambūrā*, the rounded bridge of the Sitar and Sarod, and the *shamisen* bridge-string-plectrum-skin contact which produces the characteristic *sawari* of that instrument)—all of these features in the construction and playing of Indian and Japanese instruments indicate clearly their use with modal melody based in relative pitch, while suggesting that absolute pitch and shifts in tonality are in both principle and use largely incompatible with these instruments.

2. Traditional training and attitude toward music : Just as musical training

in India is approached as *nāda yoga*, Japanese traditional music training is likewise ideally considered as a *sāadhanā*, with the mind in preparedness for an experience transcending the limits of tonal phenomena. Part of the mystique surrounding music in both Japan and India, no doubt, is due to the relative inaccessibility of the common man to traditional musical training in these cultures (certainly in comparison with music in the West), but recognition of the trans-physical, mystical properties and mythological value of music in its cultural context has given traditional music in India and Japan a special significance.

The *guru-shishya* system of training and succession is known in Japan as *sensei-deshi* (preceptor-follower) or *ie-moto* (*gharānā* originated), and involves the complete obedience and devotion of the student ('seeker') in relation to the preceptor ('master').

The *gharānā* system in Japan is known as *ryūha*. This term is also used in other arts in which different schools originating in particular families exist, such as in *kado* ('yoga of the flower', or flower arrangement) and *sado* ('yoga of tea', or tea ceremony). In traditional music, the different *ryūhas* have a unique repertory, and even different sets of terminology and methods and symbols of notation. There is a 'doyen' in each Japanese '*gharānā*', known as *ie-moto*, and the conferring of name by the *sensei* (guru) on the *deshi* (*shishya*) is done with the same solemnity that marks tying of the string on the wrist of the disciple (*gandā-bandhan*) in the Indian *gurukula*.

Instruments in Japanese music are handled with great respect, as they are in India, and the posture and bearing of a musician is considered to be of great significance in the creation of the proper mood for both performer and listener.

3. Development of a performance : Performance in traditional Japanese music unfolds through stages analogous to those found in Indian music. *Jo-ha-kyū* (literally, 'introduction - scattering-rapid') is similar to *vilambit-madhya-laya-drut* in its progression from slow through medium to fast tempo. This natural ordering from slow to fast was likened by Zeami (a medieval Japanese aesthetic theorist and composer of *noh* drama) to the movement of time in a day — morning to noon to evening — and to the stages of life in man and other living beings. Totally different in orientation from the contrasting sections of Chinese or Western compositional forms (e.g., the three-part sonata, with medium tempo followed by slow, then followed by fast), this *jo-ha-kyū* principle is integral to an understanding of other Japanese arts as well — calligraphy, tea ceremony, literature, etc.

The use of *ālāp*-like exposition has been evident in a variety of forms in

Japanese music, although a relative lack of sophistication in the definition of Japanese modes — in comparison with the Indian *rāga*, for example—precludes lengthy elaboration of pure melody in Japanese music of present times. The early court music *gagaku* included in performance a quite lengthy introductory section termed *netori*, in which the melodic instruments (i.e., *gakusō*, *gakubiwa*, *ryūteki*) gradually presented the salient features of the mode in which the particular composition was set. Although this *netori* became shorter in duration in later generations, it has survived in *gagaku*, and has also become a feature of other Japanese styles and forms. The *maebiki* (prelude) in *jōruri* (narrative vocal and *shamisen* music, performed with *bunraku* puppet drama and as independent compositions) is a section of normally a few minutes in length, while the *maebiki* in *sōkyoku* (compositions for *koto*) is much shorter, usually of only one melodic phrase. Being composed portions—although such preludes were in the past improvised—these later types of ‘*ālāp*’ in Japanese music have a more or less rhythmic regularity.

As the section preceding the main compositional form of *vilambit-madhya-laya-drut*, or *jo-ha kyū*, coincides in function in both India and Japan, likewise the brief ending in free rhythm that follows performance of an Indian *rāga* or Japanese composition bears resemblance. The ending of a vocal or instrumental performance in India is characterized by a brief ‘unwinding’ to the *madhya Sa* through some short phrase of the *rāga* being performed. In Japanese performance, also, the *drut* ending of the composition is usually followed by a short phrase leading back to the key note (*Sa*) of the mode.

The Japanese ending is, like the short introduction *maebiki*, at present indicated in notation as part of the composition itself. Absence of improvised material — at present, virtually no Japanese traditional music incorporates purely improvised melody — seems to be related to the fact that modal/melodic theory has not in Japan reached a level of abstraction that would allow improvisation principles to find application. This situation will be considered in the concluding section.

4. Range and volume : In both Indian and Japanese musics, the range in which melody is handled is predominantly medium-to-high, and within the span of three octaves. Although some instruments are capable of low-register sound production (e.g., *Surbahar* and the longer *Bānsurī* in India, the 30-string *koto* and the longer *shakuhachi* in Japan), the relative clarity of higher frequency pitches in melody and the virtuosity possible with the smaller instruments makes those smaller, medium-to-high-range instruments more suitable to both traditions.

Volume level is generally low, and one can note that in speaking Japanese and Indian (Hindi, Bengali, etc.) languages, an utterance in low volume and slightly higher pitch indicates respect for the party being addressed or referred to. The respectful, even spiritual manner with which musical sound is often regarded in both traditions is conceivably reflected in this tendency to use low, even volume and higher pitch levels.

The range in which Indian and Japanese melody is played or sung is markedly narrower — normally within two to three octaves — than in either Chinese or Western music, where voicing (parts for separate voices or instruments) places the individual members of the performance group in different range categories.

The lack of stress dynamics in both classical Indian and Japanese musics is also interesting. Although some change in volume accompanies the use of *gamak* in vocal music, and the use of *mizrab* (India) and *bachi* and *tsume* (Japan) on string instruments produces some dynamic variation, such distinctions in stress, or contrasting volume levels, are not of much significance in the performance of either Indian or Japanese music. Emphasis is lent to a tone by duration (agogic accent, in Western musical terminology) or its frequency of occurrence, as opposed to emphasis by volume contrast (dynamic accent), which is most common in Western music. This issue will be further considered in the context of language (item 7).

5. Interval and scale : We have already noted in the preceding discussion of mode and melody that the concept of two disjunct tetrachords (two non-intersecting *angas*) in the structure of the Japanese pentatonic scales is analogous to the idea of *rāga* generation from binary composite *melās* or *thāts* (parent scales). We should note that the initial perception of Japanese scales based on paired tetrachords surfaced in Japan only some 25 years ago, and was, in fact, introduced there by the late eminent musicologist Koizumi Fumio, who had himself studied music in India and had been greatly impressed with the organizational principles of Indian music theory³.

The subtractive principle of generating melodic forms has resulted in a multitude of gapped scales (scales using distinctive leaps of thirds or fourths — e.g., S to G and P to N in *rāga* Bihag, R to M and D to S in Gunkali, S to M in Kedār — that result from the specified omission of one or more *swara* of the parent scale) in India, and both India and Japan have exploited pentatonic and hexatonic (*audav* and *shadav*) gapped scales. Melody in Western music is obviously more closely related to diatonic scales and chromaticism which, being comprised of successive whole tones and

semitones, includes no gaps in the basic interval arrangement.

Exploitation of microtonal intervals (*shrutis*), such as the low R of *rāga Bhairav* and of the Japanese *In* mode, and careful attention to treatment of individual tones and movements between the pitches (*meend*, *andolan*, *kāku*, etc. and their counterparts in Japanese music) are important features shared by Indian and Japanese music.

6. Rhythm: The use of specified drum strokes (*bol*) in combination in rhythm cycles formed on the 'additive' principle is common to both music traditions. As with melody and mode, Indian music appears to contain much more variety in rhythmic modes (*tālas*) and technique than can be noted in Japan, primarily as a result of a more highly developed system of theory, in general, and a more frequent presence of rhythm instruments in music and dance.

The relation of cyclic time (*āvartan*) to melodic elaboration has important parallels in Japan and India. Let us briefly compare the roles of drum/voice/melodic accompaniment in performance of *khyāl* in India and *noh* in Japan. In *khyāl*, while the *thekā* of *vilambit Ektāl* is being maintained by the *Tablā*, the vocalist is freed from rhythmic regularity during the course of the *āvartan*, and must only re-enter appropriately to sing the *mukhrā* and meet the rhythm cycle at the first beat (*sam*) of the cycle. The *sārangi* player must adjust his accompaniment to the melodic and rhythmic contour of the vocal elaboration rather than play in a strict relation to the rhythm cycle. This is 'variety within unity' (melodic elaboration carried out within an entirely predictable rhythm cycle) and, simultaneously, 'unity within variety' (support of the melodic variation by the *sārangi* which follows it).

In performance of *noh* music, the *noh hayashi* drums — *ko-tsuzumi* and *o-tsuzumi* (and, in dance pieces, *taiko*)—play patterns which outline and divide the rhythm cycle (e.g., *Yatsu-byōshi* of eight beats) while singing of the text (*yōkyoku*, or *utai*) is done with attention to fitting the melodic exposition to the poetic/dramatic content. The *noh* flute, then, like the *sārangi*, must aptly respond with stereotyped flute phrases and ornamentation that best complement the vocal line, with both vocal and flute melodies required to return together with the advent of beat one of the *āvarta*. Precedents for the rhythm cycles of *noh* and of festival music ensembles (*matsuri-bayashi*) can be noted in *gagaku* rhythm cycles and theory.

Rhythm in *gagaku* and *noh* music, as well as in other examples in Japan, often makes use of a principle of 'elastic' rhythm, where progression of melody from beat to beat is not strictly metrical, but seems to resemble the manner in which a particular declamation requires a slightly longer or

otherwise unique breath. This is also readily observed in the flute patterns for *noh*, and in the solo repertory for the *shakuhachi*. The style of presenting *ālāp* in Indian music also utilizes the requirements of breathing to punctuate melody of the unfolding *rāga*-forming phrases of a full breath in length, with attention given to displaying *nyās*, using a more constricted vowel voice production for longer duration of breath, etc. – while rhythmic regularity is avoided (*tāla* denied to permit pure *rāga* to be experienced).

As the *thekas* of different Indian *tālas* and the arrangement of drum strokes in Japanese rhythm cycles result in a unique ordering of strong and weak beats for each separate rhythm cycle, a freedom from standardized strong/weak patterns (such as the strong/weak/ weak/weak of 4/4 metre or strong/weak/weak/ of 3/4 metre in Western music) is possible.

7. Language, poetry and music:—The effect which language—its sounds, symbols, structure and uses—has on the development and perception of music within its host culture is truly immense, particularly when vocal music is of primary importance, as it has been in traditional Indian and Japanese musics.

The term for musical tone (*swara*) in Hindi, Sanskrit and other Indian languages also means 'vowel' or 'voice'. Musical meaning in the course of melody is greatly affected by the length of the *swara* ('tone'/'vowel'). While other musics (e.g., Western and Chinese) often employ dynamic accent (louder sounding of a tone or passage through use of forte, crescendo, etc.) for specific emphasis, the use of *nyās* and *bahutva*-giving prominence through *alanghan* (conspicuous inclusion or repetition of a tone) or *abhyās* (extending a tone in duration, also known as *sthāpana*)—in Indian and Japanese music practice identifies accent as being agogic.

The equivalent of the verbalized consonant is in musical context the percussive instant when the tone is struck (e.g., by plectrum on string or, in vocalization, the initial, consonantal formant emerging in pronunciation of a consonant-plus-vowel syllable, such as 'ka' or 'po'). This 'consonant' (point at which sound is struck) is where dynamic accent is most often employed, and where most ornaments and techniques are found in Western music. The Indian and Japanese accent (agogic) and use of ornamentation and technique in musical expression occurs in nearly every case in the vowel area (in sustained resonance) of musical sound. This is seen in nearly all types of *gamak* (*meend*, *murki*, *āndolan*, *kaku*, etc.) in India; and in Japan, the various techniques for *koto* (*ato-ōshi*, *oshi hanashi*, and other means of colouring and manipulating the sound after the string has been struck), the great variety of tone quality changes and unique ways of treating pitch and tone as the sound is trailing off in *shakuhachi* performance, and the

extension of a single vowel by voice through a melodic phrase of a few breaths in length.

Syntax (manner and order of linking words together in phrases, and phrases together in a sentence) in Japanese is remarkably like that in Indian and other languages with roots in Sanskrit. For example, subject-object-verb is the standard order, in contrast to subject-verb-object in English and Chinese. "I am hungry" of English or Chinese is expressed as "I hungry am" in Japanese, Hindi, Sinhalese, Burmese, Nepali, etc. The preposition is a 'post-position' e.g., 'in school' is 'school in', 'for you' is 'you for', and so on. There are other similarities as well.

Different pronouns are used in accordance with age or position of both speaker and the addressed party, and separate vocabulary is often indicated for male and female speakers (and subjects and objects as well). This is especially evident in the use of the Hindi and Japanese languages.

The large percentage of syllables and words in English and other European languages which end in consonant (percussive, non-resonant) sounds makes those languages relatively difficult to use in vocal music. Only the consonants l, r, s, v, and z can be held in vocalization, and they are decidedly unmusical in effect. Only Italian among the major European languages has been most effectively used in vocal music — it, like Japanese in the East, has the most open vowel endings in its vocabulary.

In Asia, Chinese is perhaps the most unsuitable language for vocal music application, being full of double-consonant word endings, and having for each word a stipulated pitch-level intonation, which is very difficult to coordinate with desired melodic contour in music. There are four tones in Chinese speaking, and such intonation requirements are also a limiting factor in the singing of other Indo-Chinese languages (which have derived script and syllabic nature from Sanskrit influence, while adopting intonation features from Chinese). The Thai language, for example, has five intonation levels — low, medium, high, rising, and falling.

Japanese, of all languages in Asia (and, probably, in the world!), is apparently the most easily wedded to vocal music. Whereas in Hindi, Bengali, Sinhalese, Thai, etc. the false vowel is required if an open vocalization is to be achieved (e.g., in the Hindustani *khyāl*, *dhrupad*, *bhajan*, etc. 'rang rang phūl' would be sung as 'ran-ga ran-ga phū-la' to allow the *akār* ending of each syllable), all Japanese syllables and vocabulary end on an open vowel — a, i, u, e, or o. Exceptions are the few words that end in the soft consonant n, which is, in fact, in Japanese produced with virtually no pressure of tongue on the upper palate and, therefore, resonates as a vowel with some nasal intonation. Even the consonants, which never end a syllable, are vocalized relatively softly (e.g.,

k and g from the glottis, or back of the mouth).

The incomparably large number of homophones (words having the same pronunciation but different meaning, such as 'two' and 'too' in English) in Japanese, as only 50 different sound-syllables are used in the spoken language; the loose manner in which subject, object, and predicate are linked together in a Japanese sentence; the minimal use of punctuation, no use of capital letters to identify proper nouns, and no space between words, or linking of syllables within a word by a drawn line (as in Hindi or Bengali) in written Japanese; no indication of number (singular or plural); frequent omission of subject from a sentence — such characteristics make Japanese a quite imprecise language for general communication. On the other hand, these tendencies to imprecision or ambiguity allow expression to be interpreted in a variety of ways, so that a more versatile language for multifarious suggestion in poetry (e.g., settings for music) can hardly be imagined. There is, after all, in life and art no fixed subject and predicate, cause and effect, important or unimportant — it is we, the interpreters of experience, phenomena, and artistic expression, who establish the relation between individual words, musical tones, colours, bodily movements, etc. It is the role of the *rasika*.

The *swara/bol* relation (of musical tone to verbalization) in Hindustani music allows for isolation of any word of the text, which can be highlighted or quickly dispensed with in accordance with the expressive intent of the vocalist. In *dhrupad* and *dhamār*, this is achieved through selective use of key phrases of text in *upaj* and in forming *tihāi*, and through effective use of *Layakāri*. *Bol-alap*, *bol-bant*, and *bol-tān* in *khyāl*-singing allows a great deal of textual manipulation, with some vocalists taking words out of context (in different order than in the composed poetry) or suggesting other words and meanings by linking a syllable of a word with one of another. *Thumrī*, of course, allows (and requires) the greatest degree of interpretive rendering of a poetic text.

Along with the aforementioned aids in poetic ambiguity that are part of the Japanese language itself, in Japanese *jiuta* and *kumi-uta* (the most important and numerous of compositions for voice and *koto* and/or *shamisen*) the long melisma in which a single syllable is often sung (e.g., over a few lengths of breath) obscures the original division of words, allowing the singer and listener to link the individual syllables in other combinations which can yield spontaneous new interpretations of syllable/word or text/melody relation.

Frequent use of onomatopoeia (representing non-verbal sounds, or even soundless natural phenomena or conditions, in language) in both spoken vernacular and the poetic/musical expression of India and Japan is also

remarkable in contrast to Western linguistic and musical regard for onomatopoeia. In the Western world, in addition to being much less frequently used in adult speech and high literature, onomatopoeia has only infrequently been used in the classical music context. On the other hand, in the Japanese language, onomatopoeia (*giseigo*, or verbal representation of non-verbal sound, and *gitaigo*, or verbal representation of inaudible conditions) is an integral part of adult vocabulary, and finds frequent and effective use in serious literature, including poetry and classical music texts. Language in India also incorporates much onomatopoeia in speaking, and lyrics of classical music often include such non-verbal elements as 'runaka-jhunaka', 'chom-chom-chanana', etc.

Teaching of instrumental technique by onomatopoeia is also important in both Japan and India. Special *shakuhachi* sounds such as *koro-koro* and *kara-kara*, *koto* string technique such as *kororin* and syllables used to indicate strokes of the *tsume* (plectra), and the mnemonic syllables used to represent drum strokes (as *po*, *pu*, *chi*, etc.) in *noh* and other drumming—these associate the sound produced with the technique employed, and indicate fingering position on the instrument as well.

The mnemonic syllables of *Tabla* and *Mridang* strokes are absolutely essential in the teaching of *tāla* (to both rhythmic and melodic instrumentalists, as well as vocalists), and alone make up the vocabulary of composition and improvisation in drumming. Such mnemonic syllables, including ones in teaching *Vina* and *Sitar* (*da*, *ra*, *dīra*), are also the major text components of *tarana*, *chaturang* and *tīrvat*.

Correlations that could be identified between the musical principles and practices of India and Japan are greater in number and degree than could be included in a single short survey.

Furthermore, one need neither look to obscure corners of either tradition or practice to find isolated suggestions of relationships nor selectively stretch and bend the manifestations of history, style, technique, or instrumental uses to draw parallels. The fact that so much relativity exists between these two music systems, while the fundamental differences between Indian (or Japanese) and Western musics are equally apparent, suggests strongly that much valuable understanding and interaction could result from Indian and Japanese musicians becoming mutually interested and informed regarding the other's music and culture. The benefits of sharing in the further (and more 'consciously guided') evolution of Asian music could be various and far-reaching.

The single most positive force in the evolution of art music in the Western world has been the cooperative development—sharing of concepts and

developments, style and technique, notation symbols and music terminology, instruments—across linguistic and political boundaries over the total area of Europe and the Western world from Greece to Italy, Germany and France, the Netherlands, Britain, Russia and the rest of Europe, then to North and South America and Australia. The will to teach and learn from each other has allowed common use of musical terminology drawn from various languages (Greek, Latin, Italian, German, English, etc.), and generated successive innovations in theory and notation among many ethnic groups and nations who share common foundations in musical art. Not only in music has this been important, for the successive steps of scientific progress in the West have been made possible by the understanding and application of the discoveries of predecessors, of whatever nationality or linguistic, racial, or religious group they may have been. Pythagoras, Euclid, Galileo, Newton, Faraday, Einstein—the genius of each was nurtured on the fruits of his predecessors.

In the field of music, then, it is only the spirit of sharing based on consideration of what can be beneficially shared (and not Western music itself) that should be recognized in Asia from Western music history. Rabindranath Tagore, speaking in China in 1924, stated that “in Asia, we must seek our strength in union, and never in the egotistic spirit of separateness and self-assertion”. The example set by Hazrat Amir Khusrau—bringing east to India what he had to contribute to musical expression and cultural development—should be a model for today’s musicians and musicologists in India and elsewhere in Asia.

Based on relationships in principle and practice existing in Japanese and Indian musics, a variety of measures to further enrich each through contact with the other could be considered, concentrating on those measures which could augment the expressive potential of both without exposing either to principles or structural/technical factors of a contradictory nature which could endanger the fundamental stability of either tradition.

Some of the contributions that Indian music could make by way of example to Japan could include:

1. The concept of a simple and universally applicable tone representation system for melody based in modes: Although much could be done in India to further refine and clarify notation methods for India’s own music—may the energy and objectivity of the late Pandit V.N. Bhattachande find a contemporary *avatār*!—it is remarkable that the same names of the *swara* and much of the grammar and vocabulary of Indian music theory are universally used by peoples of so many language groups and nations throughout India and the rest of South Asia, while in Japan—where the

entire nation is linked by a single language—musicians of the different instruments, *ryūha* (*gharānā*), and types of traditional music are largely unable to comprehend the terminology or notation systems of the others. This situation greatly hampers exchange of ideas and even makes appreciation of Japanese music (as a whole or in specific categories) unimaginably difficult within its own culture, besides presenting a vexing dilemma to music educators.

To allow mutual understanding and dialogue among different types and schools of Japanese music, a musical lingua franca relevant to the features and principles that are evident in the music is required. Japanese (or Indian) music explained in terms of Western music theory—something like playing basketball with a tennis racquet—is unreasonable (and ultimately dangerous to all members of both traditions). The role of Indian music theory, to whatever degree possible, in stimulating and devising a coherent system of terms and symbols in Japanese music could be significant.

2. Awareness of the rich variety of melodic modes (e.g. *raga*-like formulae) that can be generated through a system of parent and derivative scales. The full range of expression open to instruments such as those in Japan (and the voice, as well) through modal melody has not yet been revealed to Japanese musicians, for as long as terminology, notation, and music theory are limited in application to a single instrument (e.g., *kōto* or *shakuhachi*), through the use of tablature, melody can hardly be sufficiently abstracted to realize its structure as musical material independent of the physical construction and limitations of the particular instrument.

It seems crucial at this point in Japanese cultural history to encourage expansion of the melodic material for use with Japanese instruments, and in applications incorporating traditional elements such as Japanese poetry, dance and drama, while observing that such expansion of musical options be in accordance with the nature of Japan's unique aesthetic principles and the intrinsic capacities of the instruments. In present times, Japanese youth (and many adults, as well) often give as their reason for preferring Western music to Japanese music the perception that Japanese music is *inki-teki* (has the feeling of dark or melancholy). As so much of melody played on Japanese instruments is based in the *In onkai* (as discussed previously), this perception is predictable. One can imagine that if nearly all Indian music were to be performed in only one or two *ragas* based on the *swaras* of *rāga Gunkalī* (S R M P D Ś)—the mood of which is also perceived in Indian aesthetics to be one of melancholy, renunciation and emptiness—Indian music listeners would have much less enthusiasm for their music.

As principles and techniques related to the use of a wide variety of

melodic forms in Indian vocal and instrumental music are compatible with the instruments and orientation of Japanese music (while Western music principles, forms, techniques, etc. are clearly of a different genus), the awareness of a scale-to-mode derivative process could present Japanese musicians with clues to hundreds of other melodic options.

The uniquely expressive instruments of Japan should not be ignored or discarded in their own cultural environment without attempting to carefully explore their untapped capacities. The question posed to determine if one is an optimist or pessimist—Is the glass half full or half empty?—can be introduced in this context. Is the *koto* (as an instrument) half full or half empty (of expressive potential)? Against a background of harmony, incorporating chord progression and modulation to other keys, the *koto* (and nearly all instruments in Asia) is severely handicapped, while in regards to modal melody with use of *gamak*, microtones, etc., it is a remarkably versatile instrument.

Modality—in melody or rhythm—ultimately finds unique forms and applications in a new cultural setting, as is demonstrated by the evolution of Bhairavi-related melody over a millennium since the arrival of *gagaku* in Japan. The concepts and theoretical grasp of modality are the seeds and, as in the world of botany, 'cultural seeds' from one part of the planet are acted on by the climate and soil of their new setting to produce a unique yet related species.

3. Improvization principles: Although the use of melody in Japan is not, of course, exactly identical to that in India, many of the features of improvised melody that have been preserved and developed in Indian music could prove useful in exploring the potential for further creativity in Japan.

Similarities between Indian and Japanese languages in vowel articulation, syllabary, syntax, etc. suggest that much could be readily appreciated and shared in the realm of using sound founded in verbal expression for desired musical effect. Use of the voice as a melodic instrument (and vice versa, in instrumental *gayaki*) has been most thoroughly developed in India. Indian developments could be useful in suggesting a broader array of vocal applications in conjunction with Japanese poetry and drama, as well as in solo and accompanied styles already in practice.

In past centuries, nearly all musicians were on-the-spot composers as most music in Asia was improvised or included improvisation—music in China was an exception, in that re-compositional craftsmanship rather than improvisation on a theme has been the norm throughout Chinese music history. Musicians also often made—and sometimes even designed—their

own instruments, particularly in South-east Asia. At present, the further north-east one goes in Asia, the less likelihood there is of hearing musicians improvise. Likewise, the lesser the degree of abstraction from a particular instrument, prescribed tuning scheme, and individual composer and compositions), the less possibility there is for creativity through melodic improvisation.

In China the *yinzi*, and in Vietnam the *rao* (or *dao*)—preludes, or introductory '*alāp*'—and in Korea the *sanjo* pieces of *komungo*, *kayageum* (zithers) or *taigeum* (transverse flute); in Japan the *danmono* of *koto* music—these were all formerly improvised, but today are performed as set, composed music. Although '*Rokudan no Shirabe*' (Six Variations on a Theme), the most famous *koto danmono* piece in Japan, is generally said to have been composed by the blind *koto* master Yatsushashi Kengyo, it is more likely that six of his many different improvised passages of one *dan* (54 beats) in length were simply written down on one occasion, and formalized into a set composition through repeated usage by later musicians.

The 20th-century Japanese compositional form *shinkyoku* ('new piece') is actually a resetting of a previous composition, much like the recompositional craftsmanship of the Chinese tradition, while *hensō-kyoku* (variation) is in contemporary practice a fully composed form rather than an inspired improvisatory variation on a theme.

While compositions are assuredly an important part of the totality of musical art in any musical culture, melodic music—especially when performed solo and on instruments that are capable of such wide compass of expressive variety as are the *koto* and *shakuhachi*, for example—devoid of improvisation cannot help but lack a certain vitality.

It appears, then, that principles of scale and mode definition and their bearing on improvisation possibilities could, if brought to the attention of Japanese musicians, result in vitalization of Japanese music within Japan, and result in new discoveries of interest to India and the world of music at large.

The benefits that Indian musicians and musicologists could anticipate through study of and encounters with Japanese traditional music include:

1. Observation of the use of 'elastic' tempo in performance: Many styles of Japanese music are performed without inclusion of drum or regular rhythmic pulse—for example, the *jiuta*, *kumiuta* (both with voice included) and *danmono* (purely instrumental) music for *koto*, often in conjunction with *shamisen* and *shakuhachi* in the combination known as *sankyoku*. *Honkyoku*, or solo music for *shakuhachi*, is totally free from imposed

rhythmic division, with the length of each phrase of the composition (which was, in times past, improvised) determined by the breathing requirements of the player. *Honkyoku* is, actually, an '*anibaddha bandish*'—a seeming contradiction in Indian terms—from start to finish.

While the *ālāp* of Indian music may be the most sophisticated non-composed, free-rhythm musical form, in Japanese music can be observed the art of playing together (two or more instruments, often plus voice) a composition in which no cyclic or measured rhythm is maintained, and gradual increases in tempo are followed by intermittent slowing (*samāpan*-like) sections.

These and other instances of *ma-byōshi*—the rhythm incorporating inexplicable interval or time-space—are integral elements of Japanese expression, both with dance and drama and in solo or ensemble music, with or without voice. The concept of *ma* (space, or interval in time or space) is, like *jo-ha-kyū*, an important aesthetic principle in the understanding and execution of all arts of Japan, as well as being significant in language and society.

2. Exposure to heterophony in duet and small ensemble context: Heterophony ('other sound', a Greek term) is probably the most appropriate musical texture for use in modal melody when two or more voices or instruments play together (as in *jugalbandi*), for it permits variety in combined exposition of melody, yet without weakening the effect of the mode or placing one instrument in either a strictly supportive or contrapuntal relation to the other(s). As such, heterophony is safer than polyphony in performance of modal melody, for it does not result in frequent suggestion of diverse harmonic relationships which can obscure or destroy the mood, or *shakal*, of the mode being used.

As Japanese traditional music uses heterophony so widely and effectively, Indian musicians could, by becoming more familiar with Japanese music, gain a better understanding of this texture that allows a degree of simultaneous variation in modal music.

3. Poetic forms and conventions suited to musical application: The union of poetry and music is the begetting of the most stirring and profound product of the individual and collective soul of mankind. Poetry is the music of the literary arts, music the poetry of the fine arts. Both employ minimum substance and maximum essence in exploiting the power of imagery and suggestion through arrangement of emotion, thought, and sound.

While Indian music seems to have attained the highest degree of expressive means in terms of melody, the poetry of Japan, evolved from

indigenous and Chinese forms and inculcating philosophical, religious, and aesthetic attitudes of ancient India and China, may well be considered the most refined poetic art in Asia. R. H. Blyth contends that "*haiku* is the final flower of Eastern culture. . . We may say that to understand, read properly a single *haiku* requires years of unconscious absorption of all the culture of India, China, and Japan."⁴

The 17-syllable *haiku* (5+7+5), arriving at its present form and technique through a process of streamlining covering a millennium, succeeds at guiding the emotions towards a condition or state of profound realization. Nature in the disarmingly simple guise of an anonymous rock, leaf, butterfly, or even a mosquito, seems to draw the heart of the *rasika* out of the confines of the 'I' to a contemplative detachment and call forth myriad related aesthetic experiences from the memory or imagination of the solitary being. "Shakespeare pours out his universal soul, and we are abased before his omniscience and overflowing power; *haiku* requires of us that our soul should find its own infinity within the limits of some finite thing."⁵ This is active involvement of the reader or listener—for there is no 'me' (the poet or his human subject) or 'my heart' (his or her heart) to limit the direct reference to the poet or his chosen subject. Such a degree of involvement of the *rasika* in the setting and mood of the poem is not possible in poetic declamation in which the name of a person (or god) or a pronoun is the grammatical or rhetorical subject, or the mood is so unequivocally described, as it is in the vast body of Krishna poetry, as well as in the Mughal-period song texts.

The predominant tendency in *haiku* towards weakness and sentiment, making the heart defenceless and open to suggestion, can also be noticed in the poetry of the Mughal *khyāl* and *thumrī*, although in *haiku* the 'pointing finger' (e.g., at the moon) does not seek to be noticed, as Radha, a *gopi* or Sadarang do in the Hindustani *bandish*. The degree of abstraction achieved in Indian music (*swara* relationships independent of any single instrument or tablature, *ālāp* exposition without use of composed form, rhythmic periods, text, or accompaniment scheme, etc.) represents the freeing of the ear from stipulated contextual limits. Likewise, the *haiku* has succeeded in abstracting the 'target *rasa*' from the finiteness of the single indicated subject, allowing the mind's eye to fix on whatever manifestation of the *rasa* exists in the experience or imagination of the *rasika*.

The structure of Japanese poetic form is also interesting in the context of Indian music forms. As mentioned earlier, combination of five-syllable lines alternating with seven-syllable lines is characteristic of Japanese verse—e.g., 5 + 7 + 5 in *haiku*, 5 + 7 + 5 + 7 + 7 in *tanka*. The additive rhythm cycles of India and Japan (*tāla* in India, *gagaku* and *noh* rhythm

cycles in Japan) display this same principle of adding syllable-beats.

Whereas the even symmetry of the metres (time signatures) of Western classical music rhythm allows the individual beat. (*mātrā*) of a measure (*vibhāg*) to be divided equally into $1/2$, $1/4$, $1/8$, $1/16$, $1/32$ and $1/64$ of a beat without creating mathematical complications in completing the measure, it does not allow in principle the coexistence of two or more fundamentally different numerical bases in the same time signature, or rhythmic frame. The principle of both *tāla* and Japanese poetic structure, however, dictates only that the cycle must consist of more than one division (*vibhāg*, or line of poetry) added one to the next, each division having its own numerical integrity, to form a composite syllable-beat framework. Five+seven+five of *haiku*, and three+two+two of *tāla* Rupak from larger units—17 and 7, respectively—into which the base numbers cannot be evenly divided. This larger multi-dimensional unit (*tāla*, or syllabic metre) provides a regularly alternating set of two or more different time units in which to arrange material (*swara/bol* or poetic expression) in contrasting sequences, while at the same time retaining the larger time frame as an anticipated cycle.

Viewing of these two great Asian music systems side by side by Indian and Japanese musicians who are familiar with the aesthetics and practice of each other's musical arts and, to whatever degree possible, language, history, and other cultural factors, could be a positive and significant step toward the further enrichment of both cultures, music and cultural exchange in Asia, and the world of music itself. A few ways in which mutual interest and interaction could make a positive impact are:

1. Expansion of the scope of 'non-threatening' musical activity in both cultures by uncovering various opportunities in research, performance, etc., relieving excessive competition for the limited positions presently available as professional performer or teacher (in its present, limited context), while uncovering clues as to possible further appropriate musical evolution.
2. Encouraging pride in the value of one's own music through realizing its capacity to interact positively with the other, and without requiring unreasonable compromise in principle, expression, instrumental technique, etc.
3. Aiding in exploding the myth that 'out classical music is too different', which serves only to discourage youth in Asia from involvement with their own musical heritage.

4. Making international exchange a fully two-way proposition. Japan does not stand to benefit from importation of Indian industrial products or electronic goods, but could use, for example, many of the insights and accomplishments of India's cultural products of music—to borrow modern computer terms, mutually compatible software for a non-electronic integrated circuit of interrelated music in Asia.

5. Work toward inter-Asian cultural solidarity to stand up to pervasive Western influences (which are often actively imported by profit-motivated individuals with no regard for their effects on indigenous culture, society, etc.). Just as the destruction of the tropical forests of Brazil, Indonesia, and elsewhere is a serious threat to the ecology of the world as a whole, so the trend of destabilization of living music cultures in Asia is a matter of concern to any person or culture that values the total ecology of the world's musical heritage.

The genius of any culture or nation differs from that of another, and the opportunity to selectively borrow or learn from another culture what may be of value is a boon to the information age. The Foreign Minister of Japan remarked in Dhaka in August 1987 that "One of the characteristics of South Asia is its abundant creativity and imagination...Consensus is, on the other hand, as indispensable as initiatives... In practice it is essential to keep the two elements functioning in harmony."⁶ Within India, progress in developing a spirit of cooperation could lead to realization of a more coherent means of notation and other instructional aids for promoting Indian music in its homeland. In Japan, pride in preservation (without evolution) of the indigenous, and in transformation of the imported, has greatly precluded conscious evolution, or creative transformation, of indigenous music on a basis of thorough understanding which could be made possible by development of a more coherent music theory. In the broad area of individual attitudes and cultural policy in relation to music, India and Japan could learn much from the study of the other.

What is not given is lost (Sanskrit proverb), and continued inactivity between and among Asia music cultures whose foundations are related, both historically and in principle and practice, would only ensure that less complementary influence and change will come ever more uncontrollably from other directions. Music will continue to change in India, Japan and elsewhere, as it has from ancient times. It is only a question of whether the future of music in Asia will affirm or deny a glorious past and the ability of the Orient to maintain cultural integrity while contributing meaningfully to the unity in diversity that defines a healthy world cultural ecology. □

NOTES

1. Miki Minoru, 'Antiquity + Present + East x West,' *Ongaku Geijutsu* (Music Art) (June 1980), pp. 32-38
2. John Cage, 'The East in the West,' *Modern Music* XXIII-2 (1946), pp. 111-115.
3. Koizumi Fumio (1927-1983) was a distinguished professor at Tokyo University of Fine Arts and Music, and a prolific author on Asian music. He had studied Indian music in Madras and Lucknow in 1957-58, and made frequent research trips to India between 1971 and 1982.
4. R.H. Blyth, *Haiku — Vol. I: Eastern Culture*, P. 7
5. *Ibid.*, P. 242.
6. Japanese Foreign Minister Kuranashi Tadashi At SAARC Conference in Dhaka, 14 August, 1987.

GLOSSARY OF JAPANESE TERMS USED

Ato-oshi: 'After-push', *Koto* technique in which string is pushed to raise pitch after string is plucked, producing an upward *meend*.

Bachi: Large hand-held plectrum used to play Japanese lutes *biwa* and *shamisen*; *bachi* can also refer to drum stick.

Bachi-oto: Percussive sound resulting from *bachi* striking string and body (of *biwa*) or skin belly (of *shamisen*)

'Bairo': Important *gagaku* composition thought to have originated in Hindu kingdom of ancient Indo-China, and arrived from Chinese court music greatly influenced by ancient Indian and west Asian elements.

Biwa: Lute arrived from Indian and Chinese sources during Nara Period, used in *gagaku* (as *gakubiwa*) and developed into different styles (*mōsō-biwa*, *Satsuma biwa*, etc.) as accompaniment to poetry and narration.

Bugaku: Ancient court dances on Indian, Chinese and Japanese themes, and their accompanying music.

Bunraku: Japan's main classical puppet drama, accompanied by *tayū* (vocalist) and *shamisen* in style known as *Gidayū-bushi*.

Chi-no-meri: *Meri* indicates lowered pitch (by microtone, semitone or whole tone), in *shakuhachi* music, here of the fourth-hole position *chi*; *kari* would indicate raised pitch.

Dan: Generic term for a section of music; in both *noh* and *Gidayū-bushi* music, five *dans* form a complete *jo-ha-kyū* exposition; in *koto* music, a section of a *danmono* composition.

Danmono: Also termed *shirābemono*; strictly instrumental pieces for *koto*, e.g., the famous six-section '*Rokudan no Shirabe*' with 52 beats in each section; a basic theme is presented, then in successive *dans*, variations and new melodic material are interpolated.

Deshi: Pupil, disciple, as *shishya* in Indian *gurukula*.

Dō-on-i-gen: 'Same-sound-different-string', producing a unique tone quality for a given pitch by using an appropriate position on a different string.

'Etenraku': Most famous composition in *kangen* (large instrumental ensemble) of *gagaku*; melody of this piece later wedded with Japanese poetry to fit numerous occasions, and known in such applications as *Etenraku-imayō*.

Gagaku: 'Elegant music'; Japanese court music founded in Indian, Chinese and Korean traditions, imported between 5th and 8th centuries; includes eight composition of *Rinyūgaku* (from Hindu kingdom of Indo-China), and many other indications of relativity with ancient Indian music.

Gakubiwa: First lute imported to Japan; used in *gagaku* orchestra.

Gakusō: 13-stringed predecessor of *koto*; used in *gagaku* orchestra.

Gidayū-bushi: The music of *bunraku*; a major narrative *shamisen* style founded by Takemoto Gidayu (1651-1714) in Osaka, and wedded to scripts of famous playwright Chikamatsu Monzaemon; a relatively heavy *shamisen* is played with a blunt *bachi*, giving a deeper, stronger tone to fit forceful expression of the vocalist (*tayū*).

Giseigo: Onomatopoeia representing non-verbal sounds, e.g. *daku-daku* (water rushing out), *don-don* (beat of a drum).

Gitaigo: Onomatopoeia representing conditions, e.g. *mun-mun* (humidity), *pika-pika* (sparkling clean).

Haiku: Japanese poetry viewing nature directly, simply and unintellectually through letting things speak for themselves; spiritual origins in pre-Buddhist Indian thought, Buddhism, Chinese poetry; emerged as a 'sporting with words' in early 18th century, became literature in the hands of Bashō; uses the 17-syllable form of 5 - 7 - 5; *haiga* (*haiku* paintings) capturing the mood of a particular *haiku* are similar in purpose to Indian *ragamala* paintings.

Hayashi: Ensemble of drum(s) and flute(s); in folk festivals (*matsuri-bayashi*), *noh* drama, and *kabuki* (where *hayashi* has been borrowed from *noh*).

Hensō-kyoku: Composed variations, normally of established pieces, e.g., 'Sakura *Hensō-kyoku*, (variations on the folk tune 'Sakura').

Hiragana: One of the two *kana* syllabic scripts used in the Japanese language; based on the Sanskrit concept of phonetic representation of monosyllables.

Hōgaku: Generic term for native Japanese music.

Honkyoku: The basic solo pieces of the *shakuhachi* repertory.

Iemoto: 'House origin', *gharānā*-like system of sectarian lineage and training in Japanese music.

Imayo: Popular vocal music of the ancient court; of two types, with origins in *gagaku* melodies, and in *wasan* (simple Japanese Buddhist songs), respectively.

In: The Taoist *yin*, or female principle of *yin-yang*; much like *Shakti* of *Shiv-Shakti*.

Inki: The mood (*rasa*) associated with the *in* principle and its manifestations.

In onkai: Most prominent scale of Japanese music; pentatonic S R M P D S (like *Gunkali*).

In senpō: Most prominent mode of Japanese music, based on *in onkai*; S R M P N S (āroha), S D P M R S (avaroha).

Jiuta: An important *koto* style developed late 17th century by Ikuta Kengyo; also refers to Kyoto-area *shamisen* music; combines *koto* and *shamisen*, emphasizing instrumental exposition in alternating vocal sections with instrumental interludes; often includes *shakuhachi* or *kokyū*, called *sankyoku*.

Jo-ha-kyū: Important aesthetic principle in Japanese music and other arts; three-part development of performance, slow through medium to fast, as in *vilambit-madhya laya-drut*.

Jōruri: Generic term for narrative *shamisen* music.

Jūdō: 'Yoga of giving way', a Japanese martial art discipline.

Kabuki: 'Song-dance-act', the main popular Japanese theatrical, developed during Edo (or Tokugawa) Period (1600-1868); incorporates vocal, *shamisen*, and *hayashi*.

Kado: 'yoga of the flower', Japanese flower arrangement; also termed *ikebana*.

Kakeai: *Jawāb-sawāl* style of instrumental dialogue between, for example, *koto*, *shamisen* and/or *shakuhachi* in *sankyoku*.

Kami-no-ku: 'Upper section' in poetry, like *sthayi* in Hindustani *bandish*.

Kana: Syllabic scripts (*hiragana* and *katakana*) of the Japanese language; developed from Buddhist *sutra* brought to Japan in 806 by Kukai; based in concept on Sanskrit written representation of sound as syllables.

Kanji: Ideograms of written Japanese, borrowed from Chinese.

Kara-kara: A special trill (*gamak*) produced on *shakuhachi*.

Katakana: One of the two *kana* syllabic scripts used in the Japanese language, based on the Sanskrit concept of phonetic representation of monosyllables.

Katarimono: Generic term for narrative *shamisen* music; emphasizes text, in contrast to *utaimono*, in which voice and melody are more important.

Kendō: 'Yoga of the sword', a Japanese martial-art discipline.

Kokyū: Japan's only bowed instrument, with two, three, or four strings; used in *sankyoku*, *bunraku*, or solo; at present, only rarely heard.

Koro-koro: A warbling trill (*gamak*) produced on *shakuhachi*.

Kororin: A *koto* technique; one string is plucked, then other strings are strummed (normally in downward, or *avaroha*, direction).

Koto: The Japanese zither, with 13 strings (rarely, 17 or more) supported by movable bridges (*ji*); can be tuned to any pitch (*shruti*) and scale, and strings can be stretched and otherwise manipulated to produce *meend* and other *gamaks*; plucked with *tsume* (*mizrab*) on thumb and index and middle finger of right hand, strings manipulated by left hand; developed out of Heian court instruments *gakusō* and *wagon* to become—along with *shamisen* in later times—Japan's most popular and versatile instrument in both vocal and instrumental applications.

Ko-tsuzumi: Hourglass-shaped hand drum with wooden body, two skins, and two sets of ropes; used in *hayashi* of *noh*, *kabuki*, and festivals; five distinct sounds (like *bols* of *Tabla*) produced—*pon*, *pu*, *ta*, *chi* and *tsu*; held on left shoulder, struck by two to four fingers of right hand.

Kūkai: Perhaps most prominent figure in Japanese cultural history; proper name Kōbō Daishi, lived 774-835; established esoteric (*Shingon* sect) Buddhism in Japan, introduced Sanskrit style of writing (which led to *kana*); was paramount calligrapher, as well as painter, sculptor, poet and inventor; established Japan's first public institute of arts and sciences.

Kumiuta: Group of short poems set to music and sung in a given order; originated in *shamisen* music, now also an integral *koto* music form.

Ma: Interval or space, aesthetic concept addressing the space between objects, rather than primarily the objects themselves.

Ma-byōshi: 'rhythm of *ma*', 'elastic' rhythm featuring non-metrical time intervals between beats, allowing elongation and contraction of melody in phrasing to create desired effect.

Mae-biki: Introductory instrumental section in dramatic music for *shamisen* and voice.

Matsuri-bayashi: Drum and flute ensemble (*hayashi*) performing in festival (*matsuri*); drums repeat set rhythmic phrases (like *thekā* of Indian *tāla*)

Min'yō: Generic term for folk song in Japan; centring around work and ceremony, on themes such as rice cultivation and fishing; sung in the *in* or *yo* scale (or combination of both) in simple rhythm.

Murasaki Shikibu: Heian Period (794-1185): Authoress of *Genji Monogatari* (Tale of Genji), written totally in the *kana* script developed from Sanskrit.

Nagauta: A lyric style (*utaimono*) of *shamisen* music, most closely connected with the evolution of *kabuki* theatre in Edo (old Tokyo); performed with *hayashi* (drums and flute) or independently; most popular of *shamisen* styles.

Netori: In *gagaku*, *ālāp*-like introductory melodic exposition in the mode of the composition which follows.

Nihon buyō: Japanese classical dance.

Noh: Japanese classical dance-drama, incorporating vocal, drums, and flute; emerged as refined performing art form in early 15th century.

Onkai: Musical scale, such as *mela* or *thāt* in Indian music.

Oshi-hanashi: 'Push-release', a *koto* technique to produce downward *meend* by stretching and then releasing string with left hand.

Ô-tsuzumi: Hourglass-shaped drum, larger than *ko-tsuzumi*, used in *hayashi*; produces a dry, sharp tone; held on left hip, struck with one to three fingers of right hand.

Ritsu: A Japanese scale, pentatonic (*audav*) S R M P D S (like *Durga*); one of the two basic scales used in Buddhist chant (*shōmyō*).

Ryūha: *Gharānā*-like schools of music, several for each instrument and style of Japanese music.

Ryūkyū: Islands south of Japan, from which the *Ryūkyū* scale S G M P N S (like *Tilang*) has come, as well as the *jamisen* (precursor of *shamisen*).

Ryūteki: Flute used in *Togaku* (repertory of Chinese origin) of *gagaku*.

Sadō: 'Yoga of tea', Japanese tea ceremony.

Saibara: Folk songs arranged for *gagaku*, using smaller ensembles without drums.

Sankyoku: 'Music for three'—ensemble of *koto*, *shamisen*, and *shakuhachi* or *kokyū*; usually includes vocal.

Sawari: Indian *jawari*; a special resonance characteristic of *biwa* and *shamisen*; rich overtones produced by contact of string against skin or body of instrument.

Senpō: Mode; more definitive than *onkai* (scale), yet not as definitive as *raga*.

Sensei: Teacher, preceptor, such as *guru* in *gurukula* of India.

Shakuhachi: End-blown vertical bamboo flute, with five holes (four front, one rear); usually played solo (for *honkyoku* repertory), or with *koto* and/or *shamisen* in *sankyoku*.

Shamisen: Three-stringed plucked lute; evolved from *jamisen* which arrived in 1562 from *Ryūkyū*; most conspicuous instrument of Japan, used in *kabuki*, *bunraku*, *jōruri*, folk song, etc.; in different sizes according to music style, e.g. larger *shamisen* (with lower pitch) for *Gidayū-bushi*, smaller (higher pitch) for *nagauta*.

Shinkyoku: 'New compositions', especially for *koto* and/or *shakuhachi*, produced since end of Edo Period (1868); most reflect experimentation with Western-style music.

Shimo-no-ku: 'Lower section' of poetry (e.g., in *waka*, *haiku*), like *antarā* of *bandish*.

Shi-nō-kō-shō: 'Warrior-farmer-craftsman-merchant', Edo Period Japanese feudal 'caste' system.

Shōmyō: Buddhist chant in Japan; of three types: *bonsan*, with texts in Sanskrit and ancient Indian dialect, *kansan*; text in Chinese, and *wasan*, text in Japanese; sung with much ornamentation, such as *yuri* (like *murki*).

Sōkyoku: Music written for *koto*, usually including vocal; called *kumiuta* if voice is prominent, *shirabemono* (or *danmono*) if purely instrumental, and *jiuta* (or *tegotomono*) if combining vocal and instrumental; in performance, *shamisen* and/or *shakuhachi* are often included.

Sumō: Japanese traditional wrestling.

Taiko: Generic term for drum.

Tanka: Japanese poetry form of 31 syllables (5 + 7 + 5 in *kami-no-ku*, 7 + 7 in *shimo-no-ku*).

Tatami: Soft mats of woven straw in a standard size, the combination of which comprises the entire floor space of the traditional Japanese room.

Tayū: Singer in *Gidayū-bushi*, music of *bunraku*; uses wide range of vocal and other expressive techniques.

Tsume: Plectra (such as *mizrab*) used on thumb and first two fingers of right hand of *koto* player; shape differs for *Yamada ryūha* (with rounded ends) and *Ikuta ryūha* (with squared ends).

U: A fingering on *shakuhachi* that produces a plaintive tone at the same pitch as the brighter-sounding *chi-no-meri*.

Utai: Generic term for singing in *noh* drama, sung by both actors and chorus; also called *yōkyoku*.

Waka: 31-syllable Japanese poem aiming at beauty through vague, emotional, and decorative language; often are titled; began as serious literature some 1300 years ago (cf. *haiku*).

Yatsu-byōshi: An eight-beat rhythmic orientation, very important in training of musicians and performance of *noh* music.

Yatsunami Kengyō: Blind *koto* player and 'composer' of '*Rokudan*' and other *shirabemono*; lived 1614-85.

Yō: Taoist *yang*, or male principle, of *yin-yang*; akin to Shiva of Shiva-Shakti.

Yō onkai: *Yō* scale; $\bar{S}$ $\bar{G}$ $\bar{M}$ $\bar{P}$ $\bar{N}$ $\bar{S}$ (as in *Dhani*), or $\bar{S}$ $\bar{R}$ $\bar{M}$ $\bar{P}$ $\bar{N}$ $\bar{S}$ (as in *Sarang*).

Yōkyoku: Singing in *noh* drama.

Glossary compiled with reference to Japanese Music and Musical Instruments by William P. Malm (see bibliography) and Japanese sources.

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